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ABSTRACT

The paper describes specific techniques developed for utilizing tap dance and creative movement to facilitate speech, language, and auditory training in children with communication disorders. The integration of auditory training with speech and language activities is noted, as is the importance of incorporating movement, sound, rhythm, and emotional expression. Tap dancing and its use in syllable training is illustrated via nursery rhymes and songs. The contributions of creative movement and dance are also considered and basic positions are explained through diagrams. Specific teaching suggestions are noted. (CL)

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FACILITATING SPEECH, LANGUAGE AND AUDITORY TRAINING THROUGH TAP DANCING AND CREATIVE MOVEMENT

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INTRODUCTION

The use of audition is essential in learning the spoken language. Moreover, auditory input in the presence of communicative experience is crucial in speech and language development of children, particularly when teaching children with communication disorders. The teaching of speech is often viewed as a process separate from the school curriculum. It is quite common for one specialist working with a child or children on a series of drills. However, teaching skills for motor speech at the phonetic level cannot be expected adequately for speech communication. Children must be able to generalize these skills into linguistic contexts.

Therefore, teachers, clinicians or parents must provide the opportunities for auditory learning to occur, and meaningful experiences for speech and language development so that children may learn to communicate meaningfully through spoken language. It is the purpose of this presentation to examine through an overview of the literature relating to the integration of speech, language with auditory training. Specific techniques developed for tap dance and creative movement to facilitate the learning of these skills with enjoyable and meaningful experiences for children will be introduced.

INTEGRATION OF SPEECH, LANGUAGE WITH AUDITORY TRAINING

The need to teach children to use audition in meaningful situation and in conjunction with speech and language skills is relatively new (Paterson, 1982). But " It is auditory input in the presence of communicative experience which plays the primary role in the speech and language development of hearing impaired children" (p. 261). Ling (1982) stated that:

> "Speech may be considered as a motor skill, as a vehicle for expressing language or as both. In turn, language is a rule governed system related to cognition... Only when motor speech and language are linked through phonology is a network for spoken language communication established" (p.105)

To help hearing impaired children develop motor speech (phonetic level) skills is the most basic step in establishing speech communication. But these skills must be generalized into linguistic contexts and involved with auditory and visual feedback. Aspects of generalization and retention in spoken language are illustrated by Ling (1982) including the six major levels of generation from the acquisition of the features underlying prosodic and segmental patterns, phoneme, syllable, word, sentence to the development of discourse.

Another view for the organization of a speech instruction program designed to achieve an effective communication system for hearing impaired children is suggested by Nittrouer & Hochberg (1985) including six skill-areas: audition, voice quality, vowel production, consonent production, prosody and pragmatics; and three levels of learning: phonetic level activities, carry-over activities and speech system. Each area is important for a well-integrated speech system. There is certainly the need for specific carry-over activities so that hearing impaired children may learn to communicate meaningfully through spoken language.

As speech is a visuo-motor-kinetic activity, perception and production of speech require the use of all modalities. This is the philosophy for the methods of multi-sensory approach involved with the utilization and integration of the total sensory features of the sound. The steps in speech training for the hearing impaired child may include the establishment of vocalization, control of suprasegmentals (breath control, duration, intensity, pitch, and rhythm), phoneme training (imitative level, syllable level, word level, and sentence level). Auditory training should be integrated in each level of development(Lieberth,1982).

There is an indication that "Many of today's auditory teaching techniques have their roots in the inadequacies of the past" (Ling, 1986, p.2). Results of such training were seldom satisfactory because the training did not relate closely to their speech and spoken language development, cognitive levels or everyday life experiences; and because auditory learning includes skills that develop more effectively in less structured ways. The training was mainly in teaching the children to hear rather than learning to listen (Ling, 1986). In order for more children to achieve maximum clarity of speech in oral conversation, two broad areas are suggested by Cole & Paterson (1984) to optimize the speech input to the child, whether auditorily, visually or tactilely and to improve instruction.

It is necessary for teachers to seek a pedagogy for fostering the acquisition of language as in functional subjects so that children will remember what they have learned. Learning in "authentic transactional environment" is the key to such a pedagogy (Power,1982). In view of the needs to integrate speech, language with auditory training effectively and meaningfully, the writer has developed techniques in utilizing tap dance and creative movement to facilitate teaching and learning these skills for all children.

THE RATIONALE

We process the incoming information through different levels. Only when we identify enough constraints then we can move up to more meaningful units at the next level. The premise is that the ability to recognize patterns is fundamental to all information processing (Sanders, 1982). The syllable as the smallest rhythmic unit of spoken language is the basic unit for speech instruction in which voice quality, inflection, and stress patterns can be demonstrated. Children who are unable to identify certain phoneme

may have to develop perceptual strategies based mainly on the recognition of such patterns.

The model of the transmission processes involved in human communication is illustrated by Sanders (1982). It includes the monitoring of communication through writing, gesturing, facial expressions, and body movement. The message is encoded into a particular symbolic form and travels as neural impulses to an error-detection and control unit. Then the encoded message is stored when impulses transmit to one or more of four transmitters. Impulses to other body parts will be transmitted in different body movements and postures such as communication through dance or pantomime. The internal sensory feedback of tactile and proprioceptive information travels from the transmitters to the error-detection and control unit for comparision. Whereas the external feedback of the acoustic signal travels through the hearing mechanism. Therefore, "the more of the pattern that is apparent, the easier prediction of meaning becomes"(p.30).

Music and dancing enhance the training of auditory,vibratory and sensory-motor functions. A dancer must learn the rhythm which is a form of movement regulated by the arrangement of the musical patterns of accents and their durational value. Children with communication disorders need kinesthetic and sensory inputs to emphasize these rhythms. The clapping of the various rhythms provides the tactile and visual patterns of rhythm. As they simultaneously count and move, clapping and movement integrate. The understanding of rhythmic patterns result in a kinesthetic response to rhythm. These rhythmic patterns of movement are expected to generalize to the rhythmic patterns of speech. Musical rhythm is perceived as grouping of various units. In order to perceive and strengthen the recall of these units, different strategies of vocalization, beating of rhythm through kinesthetic sense, and meaningful movement may be involved. Tap dancing may facilitate auditory, rhythm, and syllable training. Syllable practice can also be extended to words, sentences, and nursery rhymes. Creative dance can also be incorporated with the teaching of functional/action words, expression of emotions, feelings, speech and language activities. Therefore, movement, sound, rhythm and emotional expression should be fully integrated in speech, language and auditory training.

RHYTHM AND SPEECH

The rhythmic training of speech is important in relation to the memory for language. The need for such training is summarized by Krech (cited in Van Uden, 1977) based on the findings of many researchers. "Any device that aids grouping, no matter how inane, may aid the acquisition process" (p.108). It is the opinion of Van Uden that " an intensive training in rhythm of the whole body, of breathing and speech, integrated with sound perception (auditory remnants and vibration feelings), is a must in schools for the deaf" (p.116). Thus, rhythm training enhances processing and memory for speech and language.

The components of a successful oral coder suggested by Hewitt and Van Dijk (1976) include: (1) Eupraxia (The ability to plan and execute motor behaviour according to plan, (2) Eurhythmia (The ability to imitate, remember and reproduce rhythmic movements, and (3) Memory for successive data (Conversation is an interchange of successive data between people, memory of such is not only essential for the acquisition of language, but also for speech development.

However, memory processing is explained by Miller (1956) that the number of stimulus units which we can hold in conscious memory is limited to between five to nine. This has been referred to as the limitation of the "magical number seven plus or minus two". In order to overcome this limitation, we must combine small units into large chunks. In processing of spoken language, chunking into more and more complex units from phoneme through morpheme to syntax is essential.

Van Uden (1977) emphasized that " The memory of speech in the child is aided very strongly by rhythm and melody. When a mother speaks to her child, she sings rather than speaks" (p.31). The close relationships between rhythm of music and rhythm of speech are stressed by Van Uden. Therefore, " Speech, language, and dancing must be integrated" (p.103). Furthermore, music and dancing continuously train the auditory, vibratory, sensory and motor functions. The training facilitates the memory for sequences and the Eupraxia, so indirectly the training is for the basic functions of speech and language. The rhythm of speech may be wholly interpreted with the rhythmic movements of the body. Speech, music and bodily movements seem to be closely affiliated. According to Van Uden, a conversation between two people can be described as "dancing together" as a "duet". Dancing, music and language have the same phrase structure. The phrase structure of sentences is basic in the whole rhythmic structuring of sentences. Another aspect of rhythm in language is the accentuation not only of individual words but the flow of the whole sentence.

Rhythm or the timing of phonemic combinations and breath grouping should be developed as a part of the suprasegmental feature and phonological training because of its contribution to intelligibility. " Rhythm is affected by the rate of syllable utterance and requires proper grouping, accent, and phrasing of syllables" (Lieberth, 1982, p.252). Therefore, all the songs, poems, and chants said or sang will help the development of speech and speech rhythm. Creating a rhythmic chant from the words will help children to remember more easily (Birkenshaw, 1982).

Rhythm analysis is presented by Winters (1975) who explained that rhythm is perceived as grouping of units. In order to perceive, strengthen and recall these units, strategies of vocalization, beating the repetition of rhythm through kinesthetic sense,and meaningful movement may be involved. Edwards (1974) emphasized that music has motion and rhythm. Teaching music is to train the children to listen and identify the beat at different rates of speed and accents or

grouping into sets. As bodily response to music is one of the most natural responses, children should be encouraged to respond appropriately to music with movement of their bodies. For young children, they may walk, hop, etc. to music. For older children, they may have free motion and structured dancing.

Furthermore, it is almost impossible to separate the intonation of our language from its rhythm. Our use that English has made of intonation is to separate patterns by breaking them off from one another. This has helped to develop the concept of the sentence. Through a musical approach to the language, it is possible to hear the rhythmic patterns more accurately and identify the pitch and intonation of our language (Richards, 1971). Therefore, Orff-Schulwerk (1977) suggested that:

> "Music and movement is a fundamental mode of expression for man. The history of every civilization and the culture of every people shows music and dance to be an integral element of life. Education today must take into consideration the times and lives of its students and work to provide meaningful experiences in this area" (p.208).

TAP DANCING

We notice that speech, song, or movement often manifested in rhythmical patterns. We often observe that children have an innate sense of rhythm, a natural ability to follow tempos, and freedom to move their bodies. "Tap dance is a wonderful adventure in learning. It not only provides you with the opportunity to learn rhythm, coordination, and body movement" (Marx, 1983) but also to learn syllabication, stressed and unstressed patterns of utterances, and the rhythm of speech patterns (Leung, 1985). Tap dance can also be used for teaching nursery rhymes and songs. Therefore, it can be incorporated into related speech, language and auditory training.

The fundamental feature of tap dance is to use both feet as a musical instrument. The technique of this dance form is to follow the sound patterns and tap out the rhythm. The tap sounds are produced by the contact of the metal pieces of the shoes on the floor. Although the production of the sound is limited to the toes and heels, the variations in dynamics and actual rhythms are myriad. The texture of the tap sound, or how hard or soft the foot makes contact with the floor, produces tremendous audible variation. The greatest versatility is the syncopation or tempo at which the step is executed, as well as the exact placement of the particular step (Marx, 1983).

The familiar nursery rhyme may be extended into a dance experience. The approach is using tap dance or creative dance. The simplicity of the rhyme enables children to elaborate and create with the words. When all the movement experiences have been worked out, the children may dance the nursery rhyme to the accompaniment of a child's narration or music and song.

TAP DANCING FOR AUDITORY TRAINING, SYLLABLE TRAINING AND NURSERY RHYMES/SONGS

Tap dancing involves an understanding of time (the beat of the music), tempo (the speed at which it is played), and rhythm (the musical pattern). First, the children can begin by clapping and walking in time to music, and the idea of tapping rhythmically with the feet will follow. To make it more interesting, changes in tempo and rhythm, and tacit (the music stops and only the rhythm made by the dancer's feet can be heard) and stop timing techniques (dancer stops, holding a position, and the music continues) may be used (Washbourne, 1981). The writer has extended the use of tap dancing for auditory training, syllable training, stressed and unstressed patterns of utterances, and the rhythm of speech patterns as well as nursery rhymes/songs.

Arm position:

1. Parallel

2. Cordinated

3. Horizontal

4. Opposition

Syllable Training and Nursery Rhymes/Songs:

Syllable Word/Phrase	No. of Syllable(s)	Techniques Involved
e.g. Dock	1	(Using one of the following) (1) Dig: Digging with the toe makes one sound. (2) Brush: This can be done forward/backward giving a very light sound. (3) Step: Placing the back of the foot on the floor leaving the heel lefted, and the metal tap makes one clear sound.
e.g. Twinkle The clock	2	(1) Shuffle: It consists of a brush forward away from the front of the body and a brush back toward the body, using the ball of the foot to make two tap sounds by brushing forward and backward.

(2) Ball Change: This makes two tap sounds to one beat, and is counted " & 1". It is a transfer of weight, stepping onto the ball of one foot and then onto the ball of the other.

e.g. Hickory 3
What you are

(1) Step-toe-heel: This can be danced either forward, backward or sideways.

(2) Brush-toe-heel: This combination can be danced either forward, backward or sideways.

(3) Step-pull-heel: Step and followed by pulling the foot backward and then do a heel step.

e.g. Articulate 4
How I wonder

(1) Cramp Roll:
4-beat cramp roll (4 sounds)
toe-heel-toe-heel or
toe-toe-heel-heel
It can be done either forward /backward/sideways.

(2) Four-tap riff: To use walking step that entails four tap sounds with both feet.
toe-heel-heel-toe
The first two sounds made by carefully brushing the toe and heel against the floor while the second heel and toe are placed firmly on the floor, shifting one foot to the other.

e.g. Articulation 5

(1) Five-tap riff: To use walking step that entails five tap sounds with both feet,
toe-heel-heel-toe-heel

(2) Tapping 5 sounds using toe-heel taps.

Leung (1986)

Example:

HICKORY, DICKORY, DOCK

Speak: "Tick-tock, tick-tock, tick-tock, tick-tock".

Say: Hickory, dickory, dock !

Tap: (Step-toe-heel, step-toe-heel, dig)

Say: The mouse ran up the clock.

Tap: (Step-toe-heel, step-toe-heel)

Say: The clock struck 'One',

Tap: (Shuffle, shuffle)

Say: The mouse ran down,

Tap: (Shuffle, shuffle)

Say: Hickory, dickory, dock !

Tap: (Step-toe-heel, step-toe-heel, dig)

Leung (1986)

CREATIVE MOVEMENT AND DANCE

Music activity and active listening to music can produce functions supporting the acquisition of speech and language because the perceptual and mental processes are involved in listening, remembering, and imitating the sounds heard; together with the motor control of the necessary physical movements. Music and movement play a significant role in enhancing speech and language development (Leung, 1984). In "Movement" - Physical education in the primary years (1980), provided a vivid description as follows:

> " Dance has been described as the poetry of movement. Just as a child writes better poetry when he has been deeply moved, so will his dance be richer when it spring from strong emotional and imaginative experiences...Movement, as the language of dance, has the whole body as the instrument of expression " (p.45).

Movement provides a two-way channel of learning, being both a way of finding out and a form of accomplishment. It may also result from other experiences and learning situations. In the process of learning, " movement is a stimulating factor - it can quicken the senses and cause them to register experience more vividly" (Movement, 1980, p.119). As a child's movement is an integral part of himself/herself, he/she needs opportunities to utilize and enjoy it. Moreover, "Movement is natural and necessary for the children's growth" (Doll & Nelson, cited in Wood, 1982, p.34).

When movement is combined with music, the concepts are heightened and clarified for the child. Movement education is an important part of the Orff Schulwerk method because of its emphasis on the rhythmical elements of music. The movements of walking, running, jumping, galloping and skipping can naturally stimulate listening and quick reaction skills in a meaningful way. Therefore "Elemental music is never music alone but forms a unity with movement, dance and speech" (Carl Orff, cited in Wood, 1982, p.34). Children should be given the opportunities to learn through movement, speech, song and percussion instruments. Examples are illustrated by Wood in sound and listening games. Movement is a natural activity for the beginning of improvisation where children can experience the joy of self-expression. The teacher can first provide a framework and then ask the children what to do and how to do it. Therefore, " the joy of movement and suspense and excitement in the games makes it possible to motivate the children in practicing the symbols of language through the singing games and movement with the beat, the rhythm pattern, and intonation of the music" (Richards, 1971, p.1-3).

Some examples in " Music for Children" (Orff-Schulwerk, 1977) can be the basis for a lively, joyful and effective fundamental music making and dancing with children. Experiences in speech and rhythm are suggested by Wheeler & Raebeck (1985) in utilizing the Orff & Kodaly approaches. Activities involved the children to pat knees (patschen), stamp, clap, and snap fingers in rhythm or speech and do exactly as the teacher. Some basic ideas of teaching creative movement and dance are listed as follows:

MOVEMENTS FOR CHILDREN

Body Movements

Wriggling
Crawling
Creeping
Walking
Walking on tip-toes
Running
Trotting
Bouncing
Hopping
Galloping
Twirling
Spinning
Jumping
Bending
Stooping
Skating
Shuffling
Rocking
Shaking
Turning
Swaying
Dancing
Balancing
Climbing
Rolling
Skipping
Sliding
Gliding

Hand and Arm Movements

Swinging
Clapping
Slapping knees
Reaching
Stretching
Drooping
Punching
Pulling
Tugging
Lifting
Carrying
Waving
Sweeping
Brushing
Scrubbing
Shaking
Grasping
Grabbing
Throwing
Catching
Windmill
Patting
Pounding
Pushing

Finger Movements

Pinching
Tickling
Touching
Holding
Pointing
Tracing
Snapping
Squeezing
Scratching
Pulling
Rubbing
Patting
Tapping

Leg and Foot Movements

Kicking
Tapping toes
Tapping heels
Stamping
Shuffling
Wriggling toes
Bending knees
Clicking heels
Tiptoes
Twisting

ACTION WORDS

Travelling Actions		Vibratory Actions		Jumping Actions	
run	slither	shiver	shake	leap	hurl
skip	hop	quiver	tremble	toss	bound
creep	gallop	wobble	vibrate	prance	bounce
rush	dart	patter	shudder	soar	fly
flee					

Turning Actions		Stopping Actions		Percussive Actions	
spin	whirl	freeze	hold	stamp	punch
twirl	whip	perch	grip	explode	pound
Swivel		anchor	pause	patter	
		settle			

Contracting Actions		Expanding Actions		Sinking Actions	
shrink	shrivel	grow	reach	collapse	sink
close	narrow	release	open	lower	drip
		spread		fall	

Rising Actions

lift	rise

DANCING WORDS

In dance, a single word can set a child to move or produce an association in his mind with something which he/she has seen or felt. These words can facilitate the child to expand his/her vocabulary and language. Creative dance provides the opportunity in which children may experience language. A simple way to start is to use these dancing words as follows:

swirling	whispering
settling	whipping
floating	fading
flying	twirling

Boorman (1973)

Movement may be classified as follows:

1. Non-locomotor movement
   Swaying, bending, pushing, striking, stretching, pulling, kicking, shaking, twisting, swinging, rocking, slashing.

2. Locomotor movement
   Walking, running, skipping, jumping, leaping, sliding, hopping, galloping.

Creative Movement :It may incorporate locomotor and non-locomotor movements for responses to music or speech and language activities.

How the body moves may be listed as follows:

Time	Flow	Effort
slow	jerky	strong
moderate	smooth	light
fast	free	tense
sudden	round	relaxed
sustained	rhythmically	

Creative Dance

The aims include:

1. To develop an awareness of body and space so that this may be used as a medium for self-expression and communication.

2. To learn rhythm through movement and to develop the ability to make meaningful responses.

3. To develop creative expression through dance. For example: to interpret poetry and story through creative dance.

4. To provide experiences with partners and in group through cooperative movement.

5. To facilitate speech, language and auditory training through creative dance.

Creative dance can be taken with or without music. For some children who may lack experience and confidence, music can be used for the dance. Speech and language activities can be incorporated to creative dance. Therefore, music is part of dance, but not the means.

Dances with emphasis on awareness of space may include:

Walking in a circle, a twisted path running, keeping low-skipping, up high, running along own floor pattern.

Partner and group dances can be arranged as follows:

Join together any way and run, changing directions and levels.
Select any locomotor movement and move with a partner aroung a large circle then break away in any direction.
A dance in groups of three, using any step and different floor patterns.

Awareness of sound and silence

Type of music : To begin with music which has a rhythmic pulse beat.

Responses: When the music is on, move to the music by walking/skipping/jumping or dancing. When the music stops, "freeze" (stand still). Body percussion may be included (clap, pat, tap, snap, stamp to the music or to correspond with the rhythmic pattern of the music or speech).

Development of rhythm

Listening to different rhythmic patterns, beginning with a strongly accented thythm, and clapping them. Then speech and language activities can be done .

1. Echo clapping
   The teacher claps a pattern, then the children clap it back.
   e.g. Teacher says elephant.
   Children echo it.

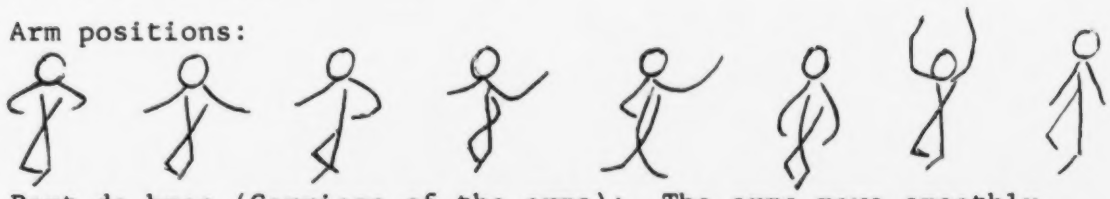
   Using children's names, animals, flowers, phrases, or any known vocabulary for the use of speech patterns with echo clapping.

2. Answer clapping
   This is based on the idea of conversation. The teacher claps a pattern and the child answers with a different pattern in responding to the question.

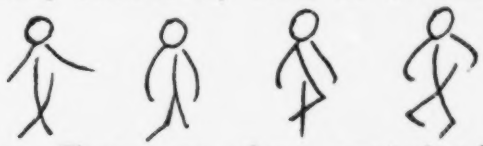
CREATIVE DANCE

Using basic ballet dance

Arm positions:



Port de bras (Carriage of the arms): The arms move smoothly between the various positions. You can transfer the weight from one foot to the other. At a later stage, the body may be moved forward, backward, side or a circular movement (Mackie, 1984).

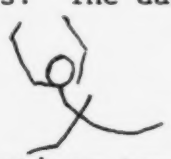


Adage: These are slow, sustained movements.

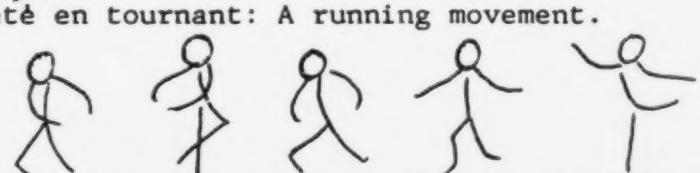
Arabesque: This is a position on one leg with the other extended behind. The arms make diagonal lines.

Attitude: This is a position on one leg with the other raised behind. The arms are in 4th position.

Fouettés: The dancer makes a series of turns.



Grand jeté en tournant: A running movement.



Posé : A posé is a step in any direction and in any position.

As a beginning, words such as stepping, skipping, twisting can be used to indicate what the children may do. Simple sequences such as moving, "freezing" and going on again, the alternation of movement and stillness provide a base outline. Sound and music evoke an immediate response from children. Therefore the dual role which sound plays as accompaniment to movement and as a stimulus to dance is of particular importance. The teacher needs to be clear about the purpose the music is expected to serve and the children need to experience such as lightness or flexibility to guide the phrasing of a dance. Music can also be used as the basis for creative and interpretive dance by recording selected passages on tape.

A child's ability to speak, to write poetry and prose and to appreciate literature can be enhanced by including these language activities to movement and creative dance. The words of a poem can be translated into dance. This serves as a further sensory experience and kinaesthetic effect to enhance the understanding of the poem and bring forth more words and images. The philosophy is that " words and language belong to dance, that dance belongs to words and language, that both belong to the child, and that it is our responsibility to attend both to creative dance and to language" (Boorman, 1973, p.xiv).

Creative movement can be synchronized with the words of the poem meaningfully and expressively. A story can be evolved in movement. For example : Halloween (the witches and ghosts flying) is illustrated by Paynter & Aston (1970). Examples of tap dancing, creative movement and dance have been offered by the writer to facilitate speech, language and auditory training. The imaginative use of languge may be fostered through creative dance and creative writing because there is a strong interaction between words felt and explored in movement. Children in nature are delighted with movement, and those words which excite the child to move and explore in creative dance, enable children to find expression in writing.

Many favourable results have been reported in recent years in using music and movement to teach speech/language for hearing impaired children (Kelly, 1980; Arnold, 1982; Gerits,1971, 1982; Banks, 1985).A self-contained program of dance for the exceptional has recently been developed by the Lloyd Shaw Foundation to incorporate dances for physically handicapped, sensory impaired, and mentally handicapped individuals. The program was designed to assist these students to experience music and rhythm through dance. (Lister-Piercy, 1984). Teaming for speech-auditory training has been implemented to encourage the classroom teacher to incorporate the training as part of the regular classroom activities (Nussbaum & Waddy-Smith, 1985). Strategies developed by the writer to facilitate speech, language and auditory training have been beneficial to hearing impaired children as well as their hearing peers in the mainstream of education. The team teaching concept in working with the classroom teacher for various activities has been well accepted.

An example of the team teaching approach implemented by the writer is to introduce the learning of syllabication and nursery rhymes through tap dancing with the children. Another example to integrate speech, language with auditory training in a team approach is to provide selected segments of sounds on tape for children to listen. For instance, the children may listen to the sounds of the rain, the wind, thunder and lightning. After listening to a specific sound, the classroom teacher may discuss with the children about the sound which they have heard and how they would describe such a sound with different words and sentences. Then poems such as " The Storm" and " I Am The Wind" can be selected for recitation and creative dance as carry-over activities.

CONCLUSIONS

This paper has presented a brief overview of the integration of speech, language with auditory training. The need to integrate this knowledge has been stressed. The techniques of utilizing tap dance and creative movement to facilitate speech, language and auditory training have been suggested with specific examples to teach children in learning these skills. Some of these strategies can be used as carry-over activities in the regular classroom using a team teaching approach, working with the classroom teacher. The results of this approach have shown positive effects on children both hearing and hearing impaired as evident in the videotape presentation. It is hoped that the ideas suggested in this paper will provide enjoyable and meaningful learning experiences for all children.

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